



THE LE@RNING FEDERATION LEARNING OBJECTS AND DIGITAL RESOURCES **Sample Catalogue**

OCTOBER 2007

Contents

INTRODUCTION	3
LEARNING OBJECTS	4
Saibai Island canoe (Years 3–4)	4
Mystery object: Torres Strait Islands (Years 5–6)	5
Making a difference series (Years 9–10)	6
Mervyn Bishop series (Years 9–10)	8
COLLECTIONS	10
Australian Children's Television Foundation clips	10
Protests and Land Rights	12
Indigenous sporting heroes	14
Indigenous Art – colonial and Indigenous perspectives (Years 9–10)	16

INTRODUCTION

This catalogue includes a sample of digital content (learning objects and digital resources) made available by The Learning Federation (TLF) which have an Indigenous perspective, or contains Indigenous content. It is not a comprehensive catalogue; it is a sample of the existing content. It is intended to illustrate the range of material produced by The Learning Federation that is available to schools in Australia and New Zealand.

You may notice that some pages have different formats. TLF is in the process of reformatting all its pages to be more descriptive and informative.

Learning objects

Learning objects are interactive multimedia materials with learning design which focus on knowledge, concepts and skills taught in ANZ schools.

Digital resources

Digital resources are single items (moving image clips, art work, posters, maps, sound files, and documents) which are sourced from key cultural and scientific institutions of Australia and New Zealand. Each item comes with an Education value statement which provides helpful contextual information.

Collections

Sometimes selected learning objects, digital resources or a combination of both - are grouped together thematically into Collections providing some indication of the multiple ways teachers might use the range of digital content available.

Accessing and viewing the digital content

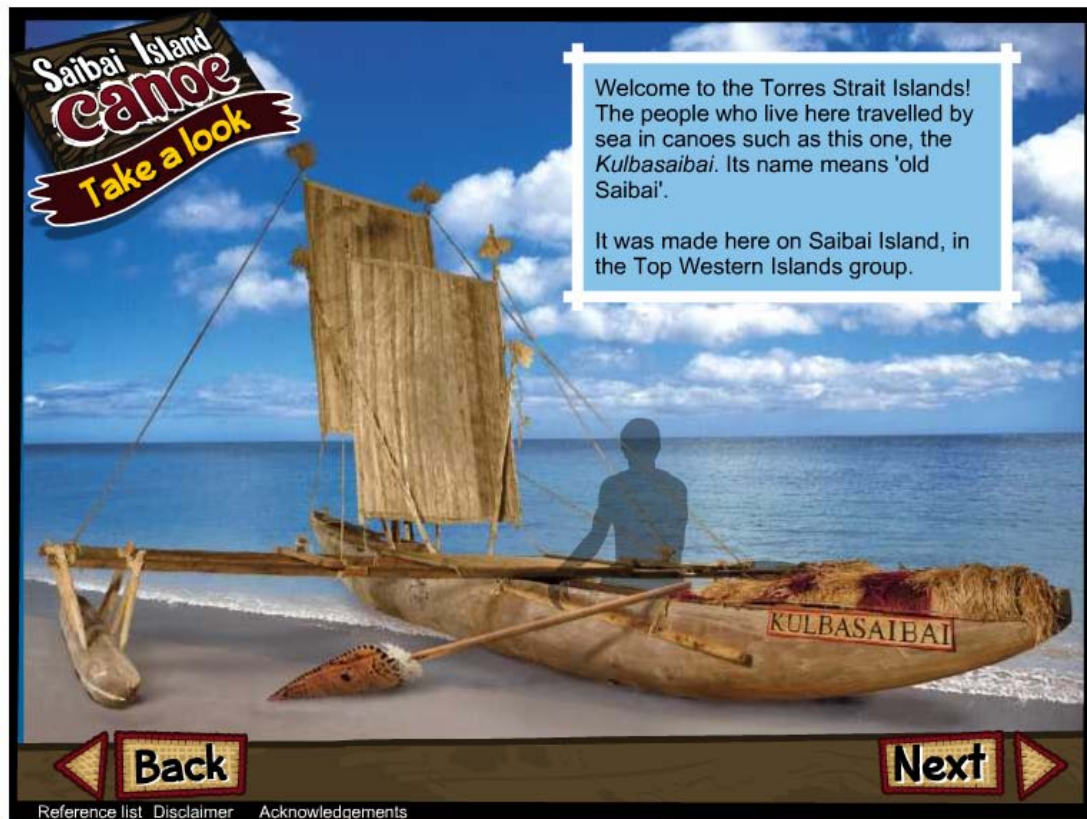
Full details about all the TLF digital content available, and how to access and view the content with the necessary technical and software requirements, can be found on the TLF website: www.thelearningfederation.edu.au.

WARNING

Please be aware that this digital content may contain references to Aboriginal and Torres Strait Islander people who may have passed away.

LEARNING OBJECTS

Saibai Island canoe (Years 3–4)



Learning objects	LO ID	Years
Saibai Island canoe	1202	3–4

Students investigate the traditional fishing methods used in the Torres Straits Islands and discover the significance of the sea to Torres Straits Islander culture. First, students examine a traditional ocean-going canoe from the Torres Straits islands. The hull, sails, paddles, and fishing gear are examined in detail and the ways in which the tools are used are explored. Then students are introduced to traditional fishing methods and examine the types of fish and animals they can catch. Finally, students go on a virtual fishing trip, with the support of prompts and feedback that is designed to assist them in using traditional tools and methods.

Mystery object: Torres Strait Islands (Years 5–6)

Learning objects	LO ID	Years
Mystery object: Torres Strait Islands	1954	5–6

'Mystery object: Torres Strait Islands' contains non-TLF content. See Acknowledgements in the learning object.

Students examine an unusual object from the Torres Strait Islands and try to work out its purpose. First students examine the object from several angles, then hypothesise what it might be. Then they investigate a range of audio-visual and textual material including maps, timelines, authentic photographs and audio extracts from the region to assist in determining what the object is. Students then investigate the object in detail and are given the opportunity to revisit their hypothesis. Finally students select the answer from a series of options. If necessary, additional audio-visual feedback supports their selection of the correct answer.



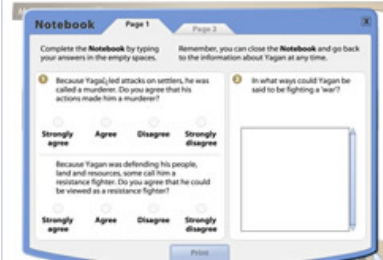
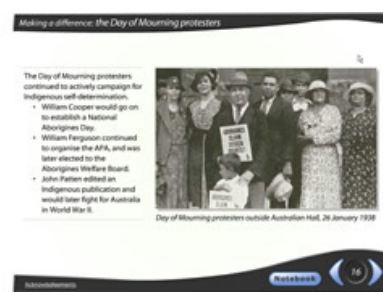
Making a difference series (Years 9–10)






Students explore the life stories of a wide range of significant Indigenous figures representative of different regions of Australia and in different periods of time.

Teacher notes

- Students trace the events of each person's life through authentic images and text.
- In the printable Notebook, students answer questions and reflect on the experiences of the Indigenous people featured in the object and the impact they have had in Australian history.

Learning objects

	<h3>Making a difference: Windradyne</h3> <p>L3248 – Years 9–10</p> <p>Windradyne (c1790–1829) was a warrior and leader of the Wiradjuri people, who lived in the area which is now known as Western NSW. He led his people in battle against the European settlers who were taking over their land.</p>
	<h3>Making a difference: Barak</h3> <p>L5205 – Years 9–10</p> <p>Barak (c1824–1903) was clan head of the Wurundjeri, a part of the Kulin nation, whose land is situated in the south-east of Victoria. He led protests and tried to prevent the forced removal of his people from Coranderrk Station, a farm near Healesville in Victoria. Barak was also a respected artist.</p>
	<h3>Making a difference: Yagan</h3> <p>L5206 – Years 9–10</p> <p>Yagan, a Noongar leader (c1795–1833) played a key role in Indigenous resistance to European settlement around the Swan River area around present-day Perth in Western Australia.</p>
	<h3>Making a difference: the Day of Mourning protestors</h3> <p>L5207 – Years 9–10</p> <p>Prominent Indigenous campaigners, including William Ferguson, William Cooper, Jack Patten, Margaret Tucker and Pearl Gibbs, organised a protest on Australia Day, 26th January 1938. They called for a Day of Mourning against the celebration of 150 years of European colonisation.</p>

<p>Making a difference: Vincent Lingiari</p>  <p>Vincent Lingiari: "They took our country away from us, now they have brought it back ceremonially."</p> <p>Prime Minister Whitlam then poured some Watlie Creek soil into Vincent's hand in a symbolic handover of Gurindji land.</p> <p>Vincent's response was, "We are all mates now." Then he turned to his people and spoke to them in their language, saying that they should live with 'the Whites' as friends and equals in the future.</p> <p>Prime Minister Gough Whitlam pours soil into Vincent Lingiari's hand, 16 August 1975.</p>	<p>Making a difference: Vincent Lingiari L5208 – Years 9–10</p> <p>Vincent Lingiari (c1908–88) was an Aboriginal leader who led the Gurindji people in a landmark struggle at the Wave Hill cattle station in the Northern Territory to have his people's traditional lands returned. This resulted in one of the first successful Indigenous land rights claims in Australia.</p>
<p>Making a difference: Charles Perkins</p>  <p>Alongside his activism, Charles studied hard and in 1962 he received a Bachelor of Arts from the University of Sydney.</p> <p>He is thought to have been the first Indigenous person to graduate from an Australian university. On his graduation day, he received a huge cheer in the hall.</p> <p>"I was quite emotional because of my achievement on behalf of my people, but found myself saying, 'Right, now the fight's on. Now the hard work really begins.'"</p> <p>Charles with his mother, daughter Netti, and wife Ellen on his graduation day.</p>	<p>Making a difference: Charles Perkins L5209 – Years 9–10</p> <p>Charles Perkins (1936–2000) was an outspoken activist who led a life-long campaign for Aboriginal rights. He became the Head of the Commonwealth Department of Aboriginal Affairs, the first Aboriginal person to hold this position.</p>
<p>Making a difference: Oodgeroo Noonuccal</p>  <p>Oodgeroo's writing and poetry continued to be published around the world. In 1970, My People or the Wolleri Collection came out, and in 1972, she published Smouldering Dreams: stories about her culture and her life growing up on North Stradbroke Island. She was also a talented illustrator and painter.</p> <p>Illustrations from Father Sky and Mother Earth, 1981, written and illustrated by Oodgeroo Noonuccal.</p>	<p>Making a difference: Oodgeroo Noonuccal L5210 – Years 9–10</p> <p>Oodgeroo Noonuccal, formerly known as Kath Walker (1920–93) was a poet, writer, artist, actor, teacher and social activist. She promoted reconciliation between Indigenous peoples and other Australians at a local and national level.</p>
<p>Making a difference: David Unaipon</p> <p>Today, David's face is widely known from the \$50 note that commemorates him. The note displays symbols from his life: the church from Point McLeay Mission, a handwritten extract from his writings, Indigenous residents of Raukkan, and diagrams from his patent application for an 'improved mechanical motion device'.</p>  <p>The \$50 note featuring David Unaipon, first issued in 1985.</p>	<p>Making a difference: David Unaipon L5211 – Years 9–10</p> <p>David Unaipon (1872–1967) was a widely respected inventor, writer and public speaker. His achievements have been recognised on the Australian \$50 note.</p>
<p>Making a difference: Michael Long</p>  <p>From 1989 to 2001, Michael played Australian Rules football for the Bombers. Australian Rules football or 'Aussie Rules' began in Melbourne in 1858.</p> <p>Michael had many achievements during his football career. He is also well known for helping to stamp out racism in the game.</p> <p>Michael in action on the field.</p>	<p>Making a difference: Michael Long L5216 – Years 9–10</p> <p>Michael Long is a former Australian Rules footballer and social activist. Michael had many achievements during his football career from 1989 to 2001. He is also well known for helping to stamp out racism in the game.</p>
<p>Learning object in development</p>	<p>Making a difference: Pat O'Shane L5214 – Years 9–10</p>

This series contains non-TLF content. See Acknowledgements in the learning object.

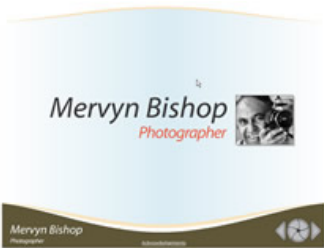
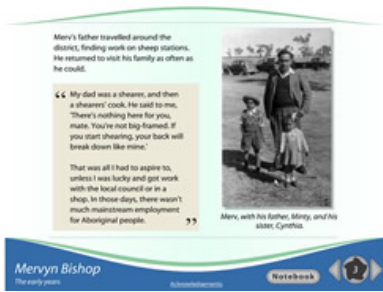


Mervyn Bishop series (Years 9–10)

Students explore a selection of photographs, taken by Mervyn (Merv) Bishop — one of Australia's best-known photographers — and the accompanying text and personal notes, which provide Merv's perspective on Australia's Indigenous heritage.

Teacher notes

- Students consider how Merv's Indigenous background influenced his personal and professional life by examining his photographs and reading his story.
- A series of targeted questions in a printable notebook provides an opportunity to analyse and reflect upon Merv's story. .

Learning objects

	<p>Mervyn Bishop: photographer L3247 – Years 9–10</p> <p>Traces Merv's career, including the barriers he faced.</p>
	<p>Mervyn Bishop: the early years L4108 – Years 9–10</p> <p>Looks at Merv's childhood experiences and teenage years.</p>
	<p>Mervyn Bishop: Merv's parents L4109 – Years 9–10</p> <p>Traces the background of Merv's parents and the barriers they faced.</p>
	<p>Mervyn Bishop: the old days L4110 – Years 9–10</p> <p>Looks at the early experiences of his maternal grandmother, including her assignment to domestic service work for other families</p>

 <p>Mervyn's grandmother Emma Downey was raised on the New Anglobush Mission in northern New South Wales.</p> <p>Another mission was established at Brewarrina in the late 1800s and many people were moved there in the 1920s and '30s.</p> <p>The road to the Brewarrina Mission about 20 kilometres upriver from Brewarrina</p> <p>Mervyn's maternal grandmother, Emma Downey</p> <p>Mervyn Bishop Mission life</p> <p>NotesBook</p>	<p>Mervyn Bishop: mission life</p> <p>L4111 – Years 9–10</p> <p>Explores the influence of 'protection boards' and missions on the lives of Indigenous people.</p>
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This series contains non-TLF content. See Acknowledgements in the learning objects.

COLLECTIONS

Australian Children's Television Foundation clips

This collection of short video clips is selected from programs produced by the Australian Children's Television Foundation (ACTF). It contains a variety of themes, stories and issues which can be used to support the teaching and learning of Indigenous content and perspectives. The collection contains both film and animation formats and each is about 2–3 minutes in length.

Collection items

	<p>'Lift Off' – Indigenous children spear fishing R6738 –</p> <p>The boys shown in this clip carrying spears and wading through the waters of a tidal river looking for fish are Yolngu, who live on the coast and refer to themselves as 'the Saltwater People'. Clans from the Yolngu own and are responsible for beach and offshore areas, as well as the land itself.</p>
	<p>'Lift Off' – Indigenous children collect mangrove worms R6739 –</p> <p>Mangrove worms are an important part of bush tucker for the Yolngu people of north-east Arnhem Land. This clip shows a group of Yolngu boys and girls of various ages clambering over the roots of mangrove trees in search of mangrove worms.</p>
	<p>'Lift Off' – Indigenous children collect bush tucker R6741 –</p> <p>This clip shows Indigenous Australian girls and boys of various ages walking through the bush looking for yam plants. They find some and dig them out of the ground using sticks, a knife and a machete. Having collected the yams, they make a fire, cook them and eat them.</p>
	<p>'Lift Off' – Indigenous children collect and cook oysters R6743 –</p> <p>This clip shows Yolngu girls and boys on the mudflats of a mangrove swamp searching for oysters – an important aspect of their cultural learning.</p>



'Lift Off' – Indigenous children collect body paint

R6742 –

This clip shows Indigenous Australian girls and boys of various ages on the seashore looking for different-coloured rocks to use in the preparation of ochres. Later, the faces and bodies of some of the boys are painted and they dance on the beach as older people play the didgeridoo and clap sticks.



'Lift Off' –Body painting

R6740 –

This clip shows Indigenous boys having their bodies and faces painted with white pigment before they gather around a fire to dance. All the boys follow the dance steps of one of the men, while an old man sings and beats clap sticks and another man plays the didgeridoo.



'Lift Off' – Bip, the snapping bungaroo

R6841 –

This short animated film draws heavily on Indigenous patterns and motifs to tell the story of Bip, the snapping bungaroo (freshwater turtle). Being proud of who you are and the individual talents and abilities you possess is a major theme of this film.

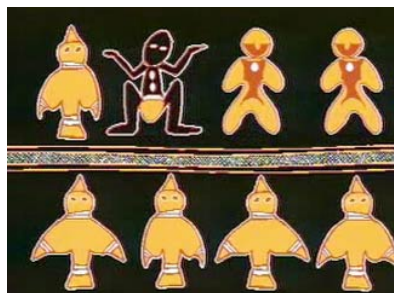


The above seven clips are with permission of the Australian Children's Television Foundation and Film Finance Corporation Australia Limited.

'Lift Off' – Uncle Henry

R6753 –

This richly illustrated animated short film begins with Johnno, an Indigenous boy from the city, in a bus, reluctantly on his way to visit his Uncle Henry in the country during his school holidays. Despite his city ways and inexperience Johnno soon learns to enjoy the adventure. The film presents a positive portrayal of an Indigenous family's relationships with each other and with the bush.



The above clip is with permission of the Australian Children's Television Foundation, Film Finance Corporation Australia Limited and Heytesbury Pty Ltd.

'I Think ...' – All together now

R6076 –

This short animated film features a discussion between a group of 5- to 9-year-old children about the definition of a community and the responsibilities of individuals within a community. The children's discussion is illustrated by animation that draws heavily on Indigenous Australian symbols and colours

Protests and Land Rights

This collection of photos, a film clip and learning object draws together some historical resources relating to the political activism associated with Indigenous Australians claims for recognition of native title.

Collection items

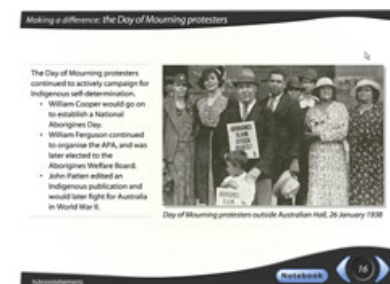


From the collection of the National Archives of Australia

King Billy outside Old Parliament House, 1927 R3215 –

This is a photograph of Aboriginal man Jimmy Clements (1847-1927), known as 'King Billy', standing outside Old Parliament House in Canberra in 1927. Jimmy Clements was a Wiradjuri elder from one of the largest tribal groups in Australia at the time of European contact.

He was one of only two Indigenous men present at the opening of Old Parliament House in Canberra by the Duke and Duchess of York on 9 May 1927. King Billy walked from Brungle Mission near Tumut in NSW to appear uninvited at the opening ceremony in order to demonstrate what he later described in 'The Argus' newspaper as 'his sovereign rights to the Federal Territory'.



Making a difference: the Day of Mourning protesters L5207 – Years 9–10

Prominent Indigenous campaigners, including William Ferguson, William Cooper, Jack Patten, Margaret Tucker and Pearl Gibbs, organised a protest on Australia Day, 26th January 1938. They called for a Day of Mourning against the celebration of 150 years of European colonisation.



From the collection of the National Archives of Australia

Protesters outside the Aboriginal Tent Embassy, 1974 R2740 –

This asset shows the Aboriginal Tent Embassy on the lawns of Parliament House (now Old Parliament House) in Canberra - set up on Australia Day in 1972 after the McMahon coalition government failed to recognise land rights. The Embassy existed intermittently until 1992 when it became a permanent fixture; the Embassy helped place land rights on the political agenda.



Photograph courtesy of Office of
Indigenous Policy Coordination

Gough Whitlam and Vincent Lingiari at Wattie Creek, 1975

R6141 –

This is a black-and-white photograph taken by Indigenous Australian photographer Mervyn Bishop. It shows Australian prime minister Gough Whitlam pouring soil into the hands of Vincent Lingiari, an Elder of the Gurindji people in the Northern Territory. The photograph was taken during the ceremony in which the land at Wattie Creek was symbolically handed over to the Gurindji people. The Australian Government's 'Aboriginal Land Rights (Northern Territory) Act 1976', a significant milestone for Indigenous peoples, was enacted the year after the Wattie Creek ceremony.



Blood Brothers - From Little Things Big Things Grow: Wave Hill walkout

R7436

This clip shows singer-songwriters Kev Carmody and Paul Kelly discussing the background to their song 'From little things big things grow', which tells the story of the Wave Hill walkout, a strike by Gurindji stockmen that lasted for eight years and resulted in the first successful land rights claim in Australia.

The education notes for this clip will be published by TLF in August, 2007. The notes can also be viewed on <http://australianscreen.com.au/titles/blood-brothers-little-things/clip2/>



Reproduced courtesy of the National
Library of Australia

'Sea of hands' protest, Canberra, 1997

R2740 –

This is a colour photograph, of a demonstration organised by the Australians for Native Title and Reconciliation (ANTaR) in Canberra on 12 October 1997 as a 'show of hands' by Australians against the changes to the Native Title Act.




Indigenous sporting heroes




This collection of TLF digital materials focuses on the contribution of talented Indigenous sportsmen and women - Eddie Gilbert, Lionel Rose, Evonne Goolagong and Michael Long - to the sporting life of Australia.

Teachers' notes

- The sources include a newspaper article, sound file, photo, moving image and a learning object.
- The two items about the cricketer Eddie Gilbert are also included in the learning object 'The first golden age of cricket' (L683).

Collection items

<p><i>Electrifying Cricket— Bradman Goes For A "Duck."</i></p>  <p>Reproduced courtesy of State Library of South Australia</p>	<p>Bradman out for a 'duck', 1931 R4498 –</p> <p>This is a newspaper article, taken from one of Don Bradman's scrapbooks, on the 1931 Sheffield Shield Match in which Bradman was bowled for a 'duck' (that is, without scoring) by Eddie Gilbert, an Indigenous Australian cricketer. Bradman later said he thought that Gilbert's bowling that day 'was probably the fastest that I'd ever seen a cricket ball delivered'.</p>
	<p>Eddie Gilbert bowling Don Bradman, 1931 R4495 –</p> <p>This is a sound recording of a script written by the National Museum of Australia and performed by actors. The performance depicts a commentator describing Eddie Gilbert bowling Don Bradman, with background sound effects.</p>
 <p>From the collection of the National Archives of Australia</p>	<p>Lionel Rose, boxing champion, 1968 R4920 –</p> <p>This is a black-and-white photograph of 1968 showing the Aboriginal boxer Lionel Rose in the year that he became the World Bantamweight Champion. Rose was only the second Australian to become a world champion boxer, and he became a national hero after winning the title fight against Japan's Masahiko Harada. Tens of thousands of people welcomed him home to Melbourne from Tokyo; he was the first Indigenous person to become Australian of the Year.</p>

	<p>Evonne Goolagong wins Wimbledon, 1971 - asset 1 R5128 –</p> <p>This is an excerpt from a black-and-white Cinesound Movietone Productions newsreel featuring the return to Sydney of tennis champion Evonne Goolagong after winning at Wimbledon. Goolagong first became Wimbledon champion in 1971 at the age of 19. She went on to win 92 professional tournaments, including two Wimbledon, one French and four Australian singles championships; and she was Australian of the Year in 1971.</p>
 <p>Both images are stock footage supplied courtesy of Film World Pty Ltd and Cinesound Movietone Production.</p>	<p>Evonne Goolagong wins Wimbledon, 1971 - asset 2 R5129 –</p> <p>Evonne Goolagong-Cawley was the first Indigenous Australian to represent Australia in world tennis and win Wimbledon. She is famous worldwide for her grace, skill and success as a tennis player. As a prominent Indigenous Australian in the 70s and 80s, she was also the subject of racist slurs, such as the assertion that a lapse in concentration on the tennis court meant that she had 'gone walkabout'; she was also sometimes the subject of abuse from Indigenous people who accused her of forgetting her heritage.</p>
	<p>Making a difference: Michael Long L5216 – Years 9–10</p> <p>This learning object allows students to explore photos and text about Michael Long, a former Australian Rules footballer and social activist. Michael had many achievements during his football career from 1989 to 2001. He is also well known for helping to stamp out racism in the game.</p>

Indigenous Art – colonial and Indigenous perspectives (Years 9–10)

This collection contains a small sample of TLF digital resources which depict Indigenous peoples and cultures. The first four items are historical representations of Indigenous people as they are portrayed through paintings and portraits by non Indigenous people. They reveal how cultural practices and people were perceived at the time. This style was not always accurate in its documentation of traditional life and material culture but reveals commonly held European perceptions of Aboriginal people and culture. In contrast, contemporary works by Indigenous artists are included as reference points to show the different ways Indigenous people represent people, place, culture and specific issues.

Teacher notes

- The selection of items for this small collection is by no means exhaustive of relevant TLF digital resources that could be used for this topic. There is a huge range of art work available that could also be selected from other sources. The collection also does not attempt to include all the possible perspectives that a teacher might choose to cover using these same items.
- A useful reference book:
Oxford Companion to Aboriginal Art and Culture by Sylvia Kleinert and Margo Neale, Oxford University Press, 200. Distinguished Indigenous and non-Indigenous authors contribute chapters and articles across a vast range of subjects, covering the whole range of Aboriginal art including photography, sculpture, film, theatre and painting. The emphasis is on visual arts and there are numerous biographies of individual artists.

Collection items

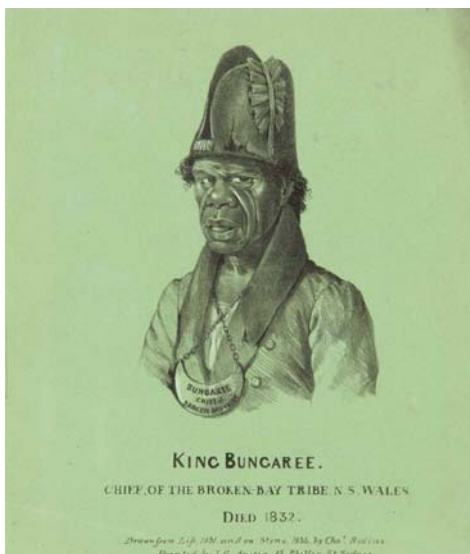


Reproduced courtesy of National Library of Australia

Corroboree, c1817

R4015 –



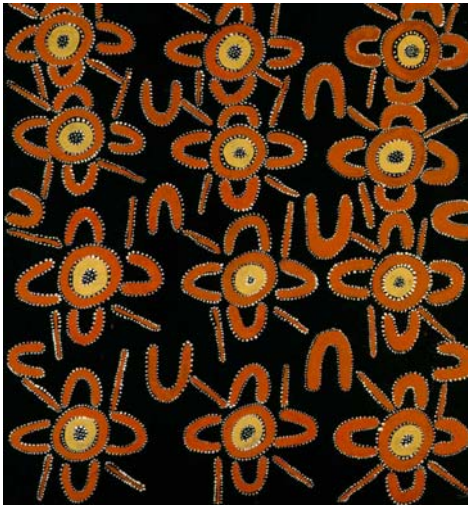
An example of European artistic conventions used at the time to depict the Australian landscape. It reveals the perception of cultural practices of Indigenous people through the eyes of the colonial artist.



King Bungaree Chief of the Broken Bay Tribe, NSW

R3714 –

This portrait was chosen as a very different representation of Indigenous people. This Indigenous person, depicted in colonial attire, conveys a quaint curiosity value for the benefit of the viewer.

<p>From the collection of the Art Gallery of South Australia</p>  <p>From the collection of the Art Gallery of South Australia</p>	<p>'Timmy, a Tasmanian Aboriginal, throwing a spear', 1838 R3738 –</p> <p>This powerful image conveys the painter's perception of an Indigenous man hunting and reconstructs his view of Indigenous cultural practices, though not necessarily realistically.</p>
 <p>From the collection of the Art Gallery of South Australia</p>	<p>'Portrait of Aboriginal women and baby', c1874 R4501 –</p> <p>This studio-posed anthropological photograph depicts Indigenous women, their material goods and cultural practices through the eyes of the German photographer. These types of photographs became postcards and were sold around the world. This is an early example of the exoticisation of Indigenous people demonstrating value as a commodity.</p>
 <p>Long Jack Phillipus Tjakamarra licensed by Aboriginal Artists Agency. From the collection of the Art Gallery of South Australia, Adelaide.</p>	<p>'Widow's Dreaming', 1971 R4932 –</p> <p>This is a painting by an Indigenous artist which depicts a Dreaming story from his own cultural perspective. In this contemporary work the artist uses traditional symbolic visual elements and motifs to represent the Dreaming.</p>



With permission of Darryl Pfitzner Milika. Reproduced courtesy of History Trust of South Australia

'Inma - illuminating country', 2004

R5486 –

This painting by an Indigenous artist is one of a series that collectively tells stories about Indigenous cultural identity and histories.

This modern painting powerfully expresses the artist's feelings about the historical process of colonisation with its devastating impact on Indigenous Australian culture and the Australian landscape.



Reproduced courtesy of Powerhouse Museum

'Aaron' costume, Sydney 2000 Olympic Games

R3875 –

This decorative garment is the product of a unique collaboration between an Indigenous artist and a contemporary fashion designer. The outfit designed by Peter Morrissey incorporates a textile design by Indigenous artist Jacinta Numina Waugh based on traditional ceremonial design.